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# KUNKEL'S MUSICAL REVIEW

DECEMBER, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE

IN THIS NUMBER.

## CONTENTS

### PIANO SOLOS.

CONRATH, LOUIS. Valse Caprice.

KROECER, E. R. Vier Humoresken, No. 1.

### PIANO DUET.

KUNKEL, CHARLES, Water Sprites. Polka Caprice.

### SONG.

BINGHAM, L. M. Sweetheart be Mine.

### STUDIES.

ASHER-BUELOW. Leaves and Flowers.

No. 16. Song of the Shepherd.

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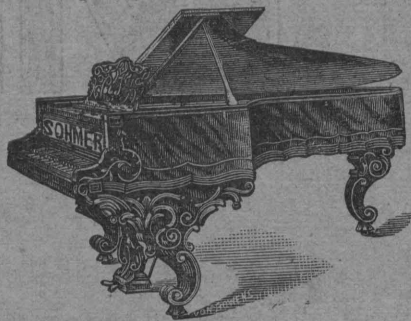
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### CHORAL SYMPHONY SOCIETY

The Choral Symphony will give its second concert of the season at the Odeon, Saturday evening, Dec. 14th.

Campanari, the world-renowned baritone, by special arrangement with the Maurice Grau Opera Co., will be the soloist at this concert.

The third concert of the season will be given Dec. 26, when Bach's "Christmas Oratorio" will be presented. The soloists will be Marie Kunkel Zimmerman, soprano; Isabelle Bouton, contralto; Ellison Van Hoose, tenor; and Gwilym Miles, baritone.

Concert-goers will have splendid treats in these two concerts. Gwilym Miles, formerly of this city, will be warmly welcomed.

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### CASTLE SQUARE OPERA CO.

Henry W. Savage announces that the Castle Square opera season will begin at the Century the latter part of December. The organization will remain seven weeks. "Florodora" and "Dodo" will be heard before the arrival of the Savage forces, making an opera season of nine weeks. The Castle Square company will present two operas a week, grand and comic. Adelaide Norwood, Josephine Ludwig, Renyonson Quinlan, Delamotta and Boyle will appear at each performance.

VICTOR MAUREL has retired from the operatic stage, and will devote himself to teaching in Paris, where Jean Lasalle has also opened a studio. Maurel postponed as long as possi-

ble his retirement from the stage, and has in reality had little capacity for opera during the past few seasons. His attempt to appear in drama was not successful, and he has now decided to teach. As has been well said, if he could impart the secret of his incomparable operatic acting to others, he would be a public benefactor.

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# MUSIC HALL REVIEW

December, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 12

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THOMAS M. HYLAND, . . . EDITOR

DECEMBER, 1901.

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**M**AURICE GRAU  
GRAND OPERA CO.

What will undoubtedly be the greatest musical event of the season will be the appearance of the Maurice Grau Opera Company in Music Hall on the evenings of Dec. 11, 12 and 13, with matinee on afternoon of the 12th. Extensive preparations have been made for this grand opera festival, and St. Louis music lovers will undoubtedly take advantage of the treat that is offered them. Four operas will be sung: "Romeo and Juliet," "Tannhauser," "Faust," and "Aida", in the order named. A new stage is being constructed in Music Hall, which will permit of the same elaborate productions of the operas as is given at the Metropolitan Opera House in New York, and which form such an important part of the musical season in the metropolis.

Of course, the majority of St. Louisans have heard Sembrich, Schumann-Heink, Eames, and many others of the Grau company, but the appearance of two new faces, who are well in the front rank of the grand opera profession, will be interesting. They are Sybil Sanderson and Andreas Dippel. The latter is the Wagnerian tenor, whose wonderful genius has received the homage of the greatest monarchs and potentates of the earth. A magnificent actor and thoroughly devoted to his art, he is quite unspoiled by flattery, and is a man of very simple tastes. He delights in outdoor exercise and is passionately fond of pedestrian tours. In this latter respect an interesting anecdote is related of him. A few years ago, while he was enjoying one of his favorite excursions in Scotland, he arrived one Sunday at a little hamlet some twenty miles from Balmoral. While casting about for a tavern in which to rest, the strains of harmony—or rather discord—fell upon his ears,

and he beheld at a short distance an old-fashioned kirk. He lost no time in entering the eccentric-looking edifice, where he found, in addition to the minister, a small congregation of peasant Scotch. At a harmonium a portly middle-aged lady, whose countenance showed signs of former beauty, presided. Beside her sat a quaint little red-faced lady, palpably an octogenarian. They were evidently mother and daughter, and their garb denoted them to be widows. The rustic choir was simply appalling in its efforts, but the lady at the harmonium manifested not the slightest trace of impatience, while her mother beat time with her finger and gravely nodded



MME. SEMBRICH.

approbation. At last, the concluding hymn, which happened to be "Nearer, my God, to Thee" commenced, and Dippel unconsciously joined in it. His magnificent voice rang through the little kirk and had an awe-inspiring effect upon the congregation, who ceased their part in the melody, leaving it entirely to him. At its conclusion, the younger lady arose and approaching him said: "I thank you very gratefully. My mother would also like to add her acknowledgments to mine. Will you come and speak to her?" The singer approached the little old lady with outstretched hand, exclaiming frankly: "I am very glad to meet you, madame." Both the

ladies smiled, and after the slightest possible hesitation the older one accepted his proffered hand, saying graciously: "You have a glorious gift in your voice. May you also devote it to such a good cause."

After an interchange of civilities and an enquiry from the ladies as to his name, he parted with them. As he left the kirk he beheld in waiting an antiquated pony chaise in charge of a sleepy Highland servant. "The conveyance of my new acquaintance", he thought, "evidently the widow and daughter of some petty Scotch laird, and the ladies bountiful in this rustic parish". The same day he left that part of the country and the incident, which had made but little impression upon his mind, soon faded from it.

The following season when all London was raving about his splendid success in Wagnerian opera with the Maurice Grau Opera Company at Covent Garden Theater, there came a royal command for the company to sing at Windsor Castle. At the conclusion of the opera the Lord Chamberlain informed him that he was to be honored by a presentation to the Queen of England. He was accordingly ushered into the Royal Presence, and as he knelt to kiss her outstretched hand she graciously addressed him in these words: "Sir, you sang magnificently. I have only heard your singing of this evening once excelled and that was by yourself on the Sunday afternoon when you sang my favorite hymn in the little kirk". The singer looked up astonished and beheld in the greatest sovereign of the earth, the quaint little old lady of his Scottish adventure, while behind her throne stood her daughter, the good tempered accompanist, who was none other than the widowed Princess Beatrice of Battenburg.

FRITZ KREISLER will arrive in this country about the middle of December, in place of January, as announced by his manager, Henry Wolfsohn. The demand for the services of Kreisler has been such that Mr. Wolfsohn cabled him to cancel his early December dates in Europe and sail for this country in time to begin his season in Baltimore Dec. 10th, when he will appear before the Peabody Institute. Kreisler has been engaged by all of the large orchestral societies. He will play in seven concerts with the Boston Symphony Orchestra. With the Chicago, Pittsburg, St. Louis, Cincinnati, Philadelphia and the New York Philharmonic Orchestras.



THE news that W. S. Gilbert, the famous librettist, is dying at his home near London, will bring regret to an army of admirers of the old Sullivan-Gilbert operas in all parts of the world. The last days of the man who made the world so merry are in sad contrast to his life. Sir Arthur Sullivan's death, followed so closely by the death of the third of the trio—D'Oyley Carte—greatly depressed him, and since then he has written absolutely nothing. For more than a year Mr. Gilbert has been an invalid, and Nancy McIntosh is his devoted nurse.

A LONDON paper requested Melba to give a list of her favorite songs. She complied, and

the list she furnished shows the prima donna is nothing is not eclectic in her musical tastes. She names six compositions: Verdi's "Ah! fors e lui," Donizetti's "Ardon 'gl Incensi," Tosti's "Good-by," Mozart's "L' Anero," Elizabeth's Prayer from Wagner's "Tannhauser," and Bemberg's Nymphes et Sylvians."

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4

1 2 3 5 3 2 4 3 2 1 1 2 3 5 3 2 4 3 2 1 1 2 3 5 3 2 4 3 2 1 1 2 3 5 3 2 4 3 2 1

*Pod.* ❀

*Piu animato.*

4 2 2 3 1 2 3 1 3 5 3

4 1

*f* *fz* *mf*

*Ped.* \* *Ped.* \*

4 2 1 2 1 1 2 1

5 2 1 4 2 1 5 2 1

1 2

[illegible][illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a *Ped.* (pedal) instruction. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by bar lines, and the piano part includes a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes a key signature change to G major (one sharp) and a time signature change to 2/4. The score is divided into measures by bar lines, and the piano part includes a repeating eighth-note pattern in the right hand and a bass line in the left hand. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and a *Ped.* (pedal) instruction. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into measures by bar lines, and the piano part includes a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for "L'Espresso" by Maurice Strakosky. The score is in 2/4 time, key of D major, and consists of two systems. The first system includes a piano introduction with a treble and bass staff. The second system features a melody in the treble staff and a bass line in the bass staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "ff" and "fz". There are also performance instructions like "Ped." and "Ped." with asterisks. The score is divided into two measures by a double bar line.



5

*p* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*riten.* *mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*il basso ben marcato*

*a tempo.*

*or* *f* *mf*

Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f* *fz*

Ped. \* Ped. \* Ped. \* Ped. \*



# VALSE CAPRICE.

**LOUIS CONRATH.**

Vivo.  $\text{♩}$ . - 80.

Vivo.  $\text{♩} = 80$ .

*f* *rf* *rapido.*

Ped. \*

*f* Ped. \*

*p* Ped. \*

*f* *cresc.* *f* Ped. \*

1251

1651-7

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A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of six measures. The first measure has a vocal line starting with a quarter note G4, followed by a quarter rest, and a piano accompaniment of a half note G3. The second measure has a vocal line starting with a quarter note A4, followed by a quarter rest, and a piano accompaniment of a half note A3. The third measure has a vocal line starting with a quarter note B4, followed by a quarter rest, and a piano accompaniment of a half note B3. The fourth measure has a vocal line starting with a quarter note C5, followed by a quarter rest, and a piano accompaniment of a half note C4. The fifth measure has a vocal line starting with a quarter note B4, followed by a quarter rest, and a piano accompaniment of a half note B3. The sixth measure has a vocal line starting with a quarter note A4, followed by a quarter rest, and a piano accompaniment of a half note A3. The score is marked with "Red." and an asterisk at the end of each measure.

The first system of the musical score for 'L'Espresso' is shown. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a piano introduction marked 'p' and 'leggero.' with fingerings 3, 5, and 5. The main melody is marked 'f' (forte) and 'cresc.' (crescendo). The bass line features a steady eighth-note accompaniment. The system concludes with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes a piano introduction, a first ending, and a second ending. The piano introduction features a descending scale in the right hand and a simple bass line in the left hand. The first ending is marked with a '1' and a '2' above the notes. The second ending is marked with a '3' and a '4' above the notes. The score concludes with a final chord in the piano.

A musical score for the song "The Rose Tree". The score is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the basso continuo is written on a bass clef staff. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The basso continuo consists of a series of chords, some of which are marked with a "p" (piano) dynamic. The score is divided into four measures, each containing a measure of the melody and a measure of the basso continuo. The first measure of the melody is marked with a "2" and a "3", indicating a triplet. The second measure of the melody is marked with a "5" and a "2", indicating a triplet. The third measure of the melody is marked with a "3" and a "5", indicating a triplet. The fourth measure of the melody is marked with a "3" and a "5", indicating a triplet. The basso continuo is marked with a "p" in the third and fourth measures. The score is written in a style that is typical of 18th-century musical notation.

A musical score for a piece titled "Lied. \*". The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody begins with a treble clef and a key signature of one flat. The first measure contains a quarter note G4, a quarter rest, and a quarter note A4. The second measure contains a quarter note Bb4, a quarter note C5, and a quarter note D5. The third measure contains a quarter note E5, a quarter note F5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note Bb5, and a quarter note C6. The fifth measure contains a quarter note D6, a quarter note E6, and a quarter note F6. The sixth measure contains a quarter note G6, a quarter note A6, and a quarter note Bb6. The seventh measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The eighth measure contains a quarter note F7, a quarter note G7, and a quarter note A7. The ninth measure contains a quarter note Bb7, a quarter note C8, and a quarter note D8. The tenth measure contains a quarter note E8, a quarter note F8, and a quarter note G8. The eleventh measure contains a quarter note A8, a quarter note Bb8, and a quarter note C9. The twelfth measure contains a quarter note D9, a quarter note E9, and a quarter note F9. The thirteenth measure contains a quarter note G9, a quarter note A9, and a quarter note Bb9. The fourteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The fifteenth measure contains a quarter note F10, a quarter note G10, and a quarter note A10. The sixteenth measure contains a quarter note Bb10, a quarter note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, a quarter note F11, and a quarter note G11. The eighteenth measure contains a quarter note A11, a quarter note Bb11, and a quarter note C12. The nineteenth measure contains a quarter note D12, a quarter note E12, and a quarter note F12. The twentieth measure contains a quarter note G12, a quarter note A12, and a quarter note Bb12. The twenty-first measure contains a quarter note C13, a quarter note D13, and a quarter note E13. The twenty-second measure contains a quarter note F13, a quarter note G13, and a quarter note A13. The twenty-third measure contains a quarter note Bb13, a quarter note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, a quarter note F14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, a quarter note Bb14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, a quarter note E15, and a quarter note F15. The twenty-seventh measure contains a quarter note G15, a quarter note A15, and a quarter note Bb15. The twenty-eighth measure contains a quarter note C16, a quarter note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F16, a quarter note G16, and a quarter note A16. The thirtieth measure contains a quarter note Bb16, a quarter note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, a quarter note F17, and a quarter note G17. The thirty-second measure contains a quarter note A17, a quarter note Bb17, and a quarter note C18. The thirty-third measure contains a quarter note D18, a quarter note E18, and a quarter note F18. The thirty-fourth measure contains a quarter note G18, a quarter note A18, and a quarter note Bb18. The thirty-fifth measure contains a quarter note C19, a quarter note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F19, a quarter note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note Bb19, a quarter note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, a quarter note F20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, a quarter note Bb20, and a quarter note C21. The fortieth measure contains a quarter note D21, a quarter note E21, and a quarter note F21. The forty-first measure contains a quarter note G21, a quarter note A21, and a quarter note Bb21. The forty-second measure contains a quarter note C22, a quarter note D22, and a quarter note E22. The forty-third measure contains a quarter note F22, a quarter note G22, and a quarter note A22. The forty-fourth measure contains a quarter note Bb22, a quarter note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, a quarter note F23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, a quarter note Bb23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, a quarter note E24, and a quarter note F24. The forty-eighth measure contains a quarter note G24, a quarter note A24, and a quarter note Bb24. The forty-ninth measure contains a quarter note C25, a quarter note D25, and a quarter note E25. The fiftieth measure contains a quarter note F25, a quarter note G25, and a quarter note A25. The fifty-first measure contains a quarter note Bb25, a quarter note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, a quarter note F26, and a quarter note G26. The fifty-third measure contains a quarter note A26, a quarter note Bb26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, a quarter note E27, and a quarter note F27. The fifty-fifth measure contains a quarter note G27, a quarter note A27, and a quarter note Bb27. The fifty-sixth measure contains a quarter note C28, a quarter note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F28, a quarter note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note Bb28, a quarter note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, a quarter note F29, and a quarter note G29. The sixtieth measure contains a quarter note A29, a quarter note Bb29, and a quarter note C30. The sixty-first measure contains a quarter note D30, a quarter note E30, and a quarter note F30. The sixty-second measure contains a quarter note G30, a quarter note A30, and a quarter note Bb30. The sixty-third measure contains a quarter note C31, a quarter note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F31, a quarter note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note Bb31, a quarter note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, a quarter note F32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, a quarter note Bb32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, a quarter note E33, and a quarter note F33. The sixty-ninth measure contains a quarter note G33, a quarter note A33, and a quarter note Bb33. The seventieth measure contains a quarter note C34, a quarter note D34, and a quarter note E34. The seventy-first measure contains a quarter note F34, a quarter note G34, and a quarter note A34. The seventy-second measure contains a quarter note Bb34, a quarter note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, a quarter note F35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, a quarter note Bb35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, a quarter note E36, and a quarter note F36. The seventy-sixth measure contains a quarter note G36, a quarter note A36, and a quarter note Bb36. The seventy-seventh measure contains a quarter note C37, a quarter note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F37, a quarter note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note Bb37, a quarter note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, a quarter note F38, and a quarter note G38. The eighty-first measure contains a quarter note A38, a quarter note Bb38, and a quarter note C39. The eighty-second measure contains a quarter note D39, a quarter note E39, and a quarter note F39. The eighty-third measure contains a quarter note G39, a quarter note A39, and a quarter note Bb39. The eighty-fourth measure contains a quarter note C40, a quarter note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F40, a quarter note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note Bb40, a quarter note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, a quarter note F41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, a quarter note Bb41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, a quarter note E42, and a quarter note F42. The ninetieth measure contains a quarter note G42, a quarter note A42, and a quarter note Bb42. The hundredth measure contains a quarter note C43, a quarter note D43, and a quarter note E43. The hundred-first measure contains a quarter note F43, a quarter note G43, and a quarter note A43. The hundred-second measure contains a quarter note Bb43, a quarter note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, a quarter note F44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, a quarter note Bb44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, a quarter note E45, and a quarter note F45. The hundred-sixth measure contains a quarter note G45, a quarter note A45, and a quarter note Bb45. The hundred-seventh measure contains a quarter note C46, a quarter note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F46, a quarter note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note Bb46, a quarter note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, a quarter note F47, and a quarter note G47. The hundred-first measure contains a quarter note A47, a quarter note Bb47, and a quarter note C48. The hundred-second measure contains a quarter note D48, a quarter note E48, and a quarter note F48. The hundred-third measure contains a quarter note G48, a quarter note A48, and a quarter note Bb48. The hundred-fourth measure contains a quarter note C49, a quarter note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F49, a quarter note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note Bb49, a quarter note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, a quarter note F50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, a quarter note Bb50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, a quarter note E51, and a quarter note F51. The hundred-tieth measure contains a quarter note G51, a quarter note A51, and a quarter note Bb51. The hundred-first measure contains a quarter note C52, a quarter note D52, and a quarter note E52. The hundred-second measure contains a quarter note F52, a quarter note G52, and a quarter note A52. The hundred-third measure contains a quarter note Bb52, a quarter note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, a quarter note F53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, a quarter note Bb53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, a quarter note E54, and a quarter note F54. The hundred-seventh measure contains a quarter note G54, a quarter note A54, and a quarter note Bb54. The hundred-eighth measure contains a quarter note C55, a quarter note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F55, a quarter note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note Bb55, a quarter note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, a quarter note F56, and a quarter note G56. The hundred-second measure contains a quarter note A56, a quarter note Bb56, and a quarter note C57. The hundred-third measure contains a quarter note D57, a quarter note E57, and a quarter note F57. The hundred-fourth measure contains a quarter note G57, a quarter note A57, and a quarter note Bb57. The hundred-fifth measure contains a quarter note C58, a quarter note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F58, a quarter note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note Bb58, a quarter note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, a quarter note F59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, a quarter note Bb59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, a quarter note E60, and a quarter note F60. The hundred-first measure contains a quarter note G60, a quarter note A60, and a quarter note Bb60. The hundred-second measure contains a quarter note C61, a quarter note D61, and a quarter note E61. The hundred-third measure contains a quarter note F61, a quarter note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note Bb61, a quarter note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, a quarter note F62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, a quarter note Bb62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, a quarter note E63, and a quarter note F63. The hundred-eighth measure contains a quarter note G63, a quarter note A63, and a quarter note Bb63. The hundred-ninth measure contains a quarter note C64, a quarter note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F64, a quarter note G64, and a quarter note A64. The hundred-first measure contains a quarter note Bb64, a quarter note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, a quarter note F65, and a quarter note G65. The hundred-third measure contains a quarter note A65, a quarter note Bb65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, a quarter note E6

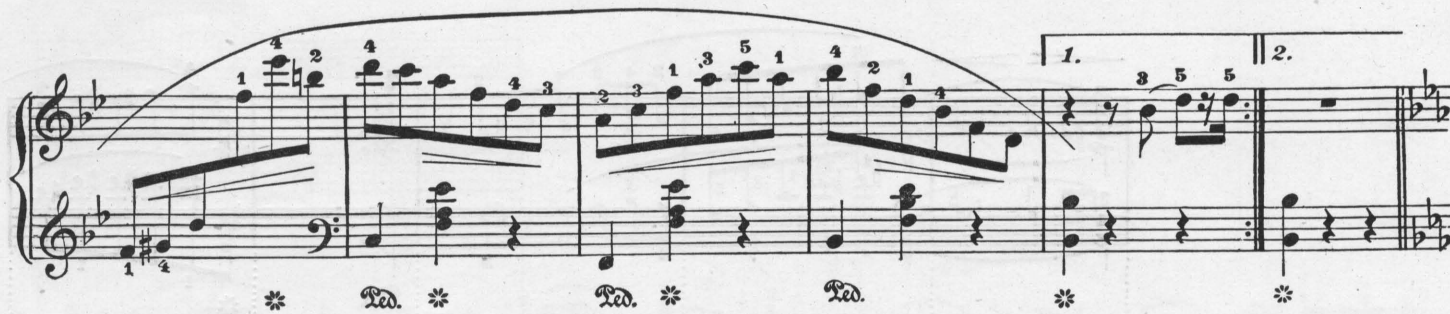




First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2, 3, 5, 5, 2, 3, 5, 5, 1, 2, 4). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



Second system of musical notation, continuing the piece. The treble staff features a melodic line with ornaments and fingerings (e.g., 5, 2, 4, 3, 2, 5, 5, 3, 2, 5, 5, 3, 3, 5, 5, 2). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



Third system of musical notation, continuing the piece. The treble staff features a melodic line with ornaments and fingerings (e.g., 1, 4, 2, 4, 3, 2, 3, 1, 3, 5, 1, 4, 2, 1). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



Fifth system of musical notation, continuing the piece. The treble staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with ornaments and fingerings (e.g., 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2). The bass staff contains a supporting line with chords and single notes. The system concludes with a repeat sign and two endings.



*or thus.*

**1651-7**



Handwritten musical score for "The Bird Song" by J. S. Zerkow. The score is written on two systems of staves. The top system consists of a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The bottom system consists of two staves, both with treble clefs and the same key signature. The music is written in a style typical of early 20th-century manuscript notation. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The notation includes various note values, rests, and fingerings. There are also some markings below the staves, including "Ped." and asterisks.

Musical score for "The Bird Song" by J. S. Zerkow. The score is in 3/4 time, key of B-flat major, and consists of 16 measures. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of eight measures. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-forte (mf) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a mezzo-forte (mf) dynamic marking. The fifth measure has a piano (p) dynamic marking. The sixth measure has a mezzo-forte (mf) dynamic marking. The seventh measure has a piano (p) dynamic marking. The eighth measure has a mezzo-forte (mf) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Rose Tree' are written below the piano part.

1. 2.

*Allegretto*

*p* *rf* *rf* *rf* *rf*

1651-7



First system of musical notation, measures 1-4. The score includes treble and bass staves with notes, rests, and fingerings. The key signature has three flats. Measure 1 starts with a piano (*p*) dynamic. Measure 4 ends with a repeat sign. Below the staff, there are markings: *Ad.* under measure 2, an asterisk (\*) under measure 3, *Ad.* under measure 4, and another *Ad.* under measure 5.

Second system of musical notation, measures 5-8. The score continues with treble and bass staves. Measure 5 starts with a piano (*p*) dynamic. Measure 8 ends with a repeat sign. Below the staff, there are markings: an asterisk (\*) under measure 5, *Ad.* under measure 6, an asterisk (\*) under measure 7, and another asterisk (\*) under measure 8.

Third system of musical notation, measures 9-10. The score shows a continuation of the piece with treble and bass staves. Measure 10 ends with a repeat sign. Below the staff, there is a marking: *Ad.* under measure 10.

Fourth system of musical notation, measures 11-14. The score continues with treble and bass staves. Measure 14 ends with a repeat sign. Below the staff, there are markings: *Ad.* under measure 11, an asterisk (\*) under measure 12, *Ad.* under measure 13, and another *Ad.* under measure 14.



Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in B-flat major and 3/4 time. It features a piano introduction marked "P" and "Lento", followed by a "Tutti" section marked "ff" and "Tutti". The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a "Fin" marking.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is written for a voice and piano. The key signature is one flat (B-flat), and the time signature is 2/4. The score begins with a piano introduction in the left hand, featuring a descending eighth-note scale. The vocal melody enters in the right hand with a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte). The lyrics "The Rose Tree" are written below the vocal line.

A musical score for the song "The Rose Tree". The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of six measures. The piano part features a variety of chords and single notes, with some measures containing multiple notes. The voice part is a simple melody. The score is marked with "Red." and a flower symbol at the end of each measure. The first measure has a "5 2" above the piano part and a "4" above the voice part. The second measure has a "4" above the piano part and a "5 2" above the voice part. The third measure has a "5 2" above the piano part and a "4" above the voice part. The fourth measure has a "4" above the piano part and a "2" above the voice part. The fifth measure has a "4" above the piano part and a "2" above the voice part. The sixth measure has a "4" above the piano part and a "2" above the voice part.

Musical score for "Lied. \*". The score is in 3/4 time and consists of two staves: a piano (p) staff and a vocal staff. The piano staff begins with a treble clef and a key signature of one flat (B-flat). The vocal staff begins with a treble clef and a key signature of one flat (B-flat). The piano part includes dynamics such as *f*, *cresc.*, and *rf*, and articulation like accents. The vocal line features a melodic line with a trill and a bass line with a trill. The score ends with a double bar line.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of eight measures. The first measure is a whole note chord in the piano part, with a "Ped." (pedal) marking below it. The second measure is a whole note chord in the piano part, with a "Ped." marking below it. The third measure is a whole note chord in the piano part, with a "Ped." marking below it. The fourth measure is a whole note chord in the piano part, with a "Ped." marking below it. The fifth measure is a whole note chord in the piano part, with a "Ped." marking below it. The sixth measure is a whole note chord in the piano part, with a "Ped." marking below it. The seventh measure is a whole note chord in the piano part, with a "Ped." marking below it. The eighth measure is a whole note chord in the piano part, with a "Ped." marking below it. The piano part features a variety of chords, including triads and dyads, and is marked with "Ped." (pedal) in each measure. The voice part is written in a simple, melodic style, with notes and rests. The score is a single system, and the music is in a common key and time signature.

The first system of the musical score for 'The Song of the Lark' is presented in a grand staff with two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a melody in the upper staff and a supporting bass line in the lower staff. The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The bass line starts with a half note G3, followed by a quarter note A3, and then a quarter note B3. The music is marked with a 'cresc.' (crescendo) and a 'ff' (fortissimo) dynamic. The system concludes with a double bar line.



# SONG OF THE SHEPHERD.

19

Allegretto  120.

16.

*Ped. \**

*rit.* *a tempo.*

*leggiere.* *simill.* *cres.*

*rall.* *a tempo.*

*piu lento.* *rall.* *morendo.* *pp*

*Ped. \**





# SWEETHEART BE MINE.

Words by  
FRANK DEMPSTER SHERMAN.

Music by  
LENA M. BINGHAM.

Moderato. ♩ = 76.

The piano introduction is in 3/4 time, marked Moderato. It begins with a treble staff containing a whole rest. The melody starts in the right hand of the piano, featuring a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 2, 1, 3, 2, 3, 4). The left hand provides harmonic support with chords and single notes. Dynamics include piano (p) and forte (f). The introduction concludes with a final chord in the right hand and a sustained bass note in the left hand.

*parlando.*

Here is the end of prose, Now for the joy.....

The vocal line begins with a half rest, followed by a melody of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. The lyrics are written below the vocal staff. The phrase 'joy.....' is followed by a dotted line indicating a continuation of the melody.

..... of rhyme! Here is the crim - son rose And the sum - mer's prime!

The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment consists of chords and single notes in both hands. The lyrics are written below the vocal staff. The phrase 'sum - mer's prime!' is followed by a dotted line indicating a continuation of the melody.

1649. 5

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*leggiero.*

Dew - y and fresh in the slen - der vine, Through the green cur - tains the

*animato.*

blos - soms shine. Sum - mer is here and the wind sings, sings

*accel.*

clear, sings clear, sings clear. Sweet - heart,...

*animato.*

..... sweet - heart,..... sweet heart, sweet.



*portamente.  
rit.*

heart be mine.

*a tempo.*

*parlando.*

Here not a doubt shall mar Hopes that are set..... to tune!



Here is the sil - ver star In the skies..... of June.

*Ped.* \* *Ped.* \* *Ped.* \*

*leggiero.*

Deep in the dusk wherethe branch-es twine, Lis-ten the lilt of a lyr - ic line

*p*

*animato.*

Summer is here, and the bird sings, sings clear, sings clear, sings clear.

*animato.* *cresc.* *accel.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



or thus.

7

Sweet - - - heart, sweet - - - heart, Sweet

If preferred, the version above may be sung instead of the trills.

sweet - heart, sweet - heart, Sweet.

heart be mine Sweet - - - heart, sweet - - - heart, sweet - - - heart

sweet - - - heart, sweetheart be mine, sweetheart be mine.



# WATER SPRITES.

## POLKA CAPRICE.

CHARLES KUNKEL.

Secondo.

Vivo. ♩ - 116.

First system: *f* (forte), fingerings 3 4, 5 3 1.

Second system: *p* (piano), *f* (forte), *p* (piano), fingerings 4 2 1, 5 3 1.

Third system: *cresc.* (crescendo), *f* (forte), *p* (piano), fingerings 5 3 1, 5 2 1, 4 2 1, 3 1.

Fourth system: *f* (forte), *p* (piano), *cresc.* (crescendo), fingerings 4 2 1, 5 3 1, 4 2 1, 5 2 1, 4 2 1, 5 3 1.

1621 - 10

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# WATER SPRITES.

## POLKA CAPRICE.

Primo.

CHARLES KUNKEL.

Vivo. ♩ - 116.

The musical score is written for piano and violin. The piano part is in the lower register, and the violin part is in the upper register. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The score is divided into four systems. The first system includes a violin part with a trill and a piano part with a triplet. The second system features a piano part with a triplet and a violin part with a trill. The third system includes a piano part with a triplet and a violin part with a trill. The fourth system features a piano part with a triplet and a violin part with a trill. The score includes various musical notations such as trills, triplets, and dynamic markings like *f* (forte) and *p* (piano). There are also asterisks and 'Ped.' markings indicating pedaling. The score is numbered 116 and 1621.



## Secondo.

4

Secondo.

*f* *mf* *sf* *mf cresc.* *p* *rit.*

1621 - 10



*Primo.* 5

The musical score consists of five systems of staves. The first system begins with a treble clef and a key signature of two flats. The music is marked *p* (piano). The second system includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The third system features a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The fourth system includes a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The fifth system includes a *p* (piano) dynamic and a *rit.* (ritardando) marking. The notation includes various musical symbols such as notes, rests, beams, and slurs, along with dynamic markings like *p*, *f*, and *cresc.* Fingerings are indicated by numbers 1-5 above the notes. There are also some specific markings like *N.B.* and *rit.*

1621-10

N.B. On pianos which do not have the high B flat strike A natural instead.



*a tempo.*

*pp*

*f*

*p*

*rit.*

1621 - 10



7

*a tempo.* *Primo.*

N.B. 8

The musical score consists of six systems of grand staves. The first system begins with a piano (*pp*) dynamic and includes a note with a high B-flat. The notation is characterized by intricate fingerings and slurs. Performance markings such as 'Ped.' and asterisks are used throughout. The dynamics vary, including *f*, *ff*, and *p*. The piece concludes with a *rit.* (ritardando) marking. A dashed line with the number '8' above it spans the first two systems.

1621-10

N.B. On pianos which do not have the high B flat strike A natural instead.



*a tempo.*

This page contains six systems of musical notation for a piano piece. The notation is in a minor key, indicated by the key signature (three flats). The systems are as follows:

- System 1:** Features a *pp* (pianissimo) dynamic. The right hand has a complex chordal texture with many beamed sixteenth notes. The left hand has a simpler melody with some rests. A *Red.* marking is present below the left hand.
- System 2:** Continues the texture. The right hand has a descending line of chords. The left hand has a steady eighth-note accompaniment. A *Red.* marking is present below the left hand.
- System 3:** Includes a *f* (forte) dynamic in the right hand. The left hand has a descending line of chords. A *Red.* marking is present below the left hand.
- System 4:** Features a *f* dynamic in the right hand. The left hand has a descending line of chords. A *Red.* marking is present below the left hand.
- System 5:** Includes a *p* (piano) dynamic in the right hand. The left hand has a descending line of chords. A *Red.* marking is present below the left hand.
- System 6:** Features a *f* dynamic in the right hand. The left hand has a descending line of chords. A *Red.* marking is present below the left hand.

The notation includes various musical symbols such as notes, rests, beams, slurs, and fingerings. Dynamics like *pp*, *f*, *p*, and *cresc.* are used to indicate volume changes. The *Red.* marking appears at the bottom of each system.

1621 - 10



*a tempo.*

*Primo.*

9

8.

*pp*

8.

*Tr.* \*

8.

*Tr.* \*

8.

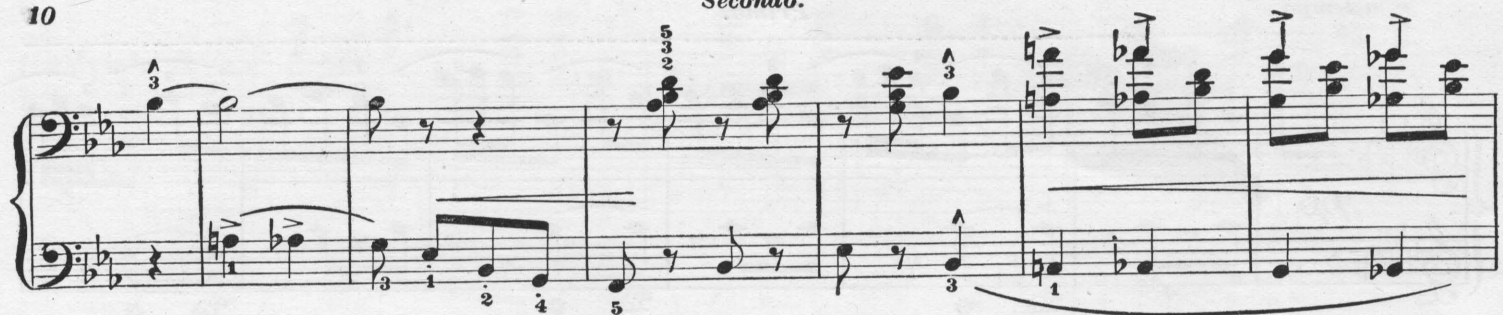
*f* *p* *Tr.* \*

*p* *f* *p* *Tr.* \*

*f* *p cresc.* *Tr.* \*



## Secondo.





*Primo.*

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

*accel.*

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.



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The booking of artists under the management of Mr. Henry Wolfsohn, the well known New York Concert Agent, for this Musical Season, have been the heaviest of any in recent years. His list contains many of the most prominent names which appear on the programs of the principal cities. His star this season is Josef Hofmann, who undertakes his first extensive tour in America. Hofmann's tour is now booked solidly up to February 1st, and from that time, until April, his route is all arranged.

Fritz Kreisler, the greatest violinist heard in this country since Ysaye's first season here, will also take a prominent place before the public. He is booked for seven concerts with the Boston Symphony Orchestra, and, in addition, the New York Philharmonic, the Chicago Orchestra, the St. Louis Choral Symphony Society, and the Pittsburg and Philadelphia Permanent Orchestras have also engaged him as soloist. He will give a number of recitals in the different cities, and those already arranged for him include Detroit, Buffalo, five in Boston, three in Chicago, and three in New York. Last season Kreisler gave seven recitals in Boston, and at six of these he played to audiences that crowded the hall to its fullest capacity.

Other prominent artists, whose services Mr. Wolfsohn controls and will be heard in the principal concerts in the East and middle West, are: Shanna Cummings, who recently replaced Mme. Eames at the Worcester Festival, and sang with success in both the Be-attitudes and the Verdi Requiem; Mrs. Hissem De Moss, who is beginning her second New

York season, with the brightest of prospects, as she is already engaged for many of the principal concerts, including appearances with the Pittsburg Orchestra; Mme. Clara Poole-King, who has just made a successful reappearance at the Worcester Festival; Mme. Gertrude May Stein, who is to-day the foremost American contralto singer by right of her artistic singing and continued triumphs, the last of which is the recent Worcester Festival, where she sang so successfully the part of "Judith" in Chadwick's new oratorio of that name. Mme. Stein's season is booked for recitals, oratorio performances, as well as in orchestral concerts. She is to be heard with the Thomas Orchestra in Chicago.

Evan Williams and Ellison Van Hoose are to-day the two most popular tenors in America, and both made distinct success last week at the Worcester Festival.

Estelle Siebling is another of Mr. Wolfsohn's "finds" that promises much in the future. She enjoyed unusual success at the Worcester Festival.

Emil Fisher, the well-known basso, is to enter the concert field again, and will also give much of his time to preparing gifted singers for German opera and lieder singing.

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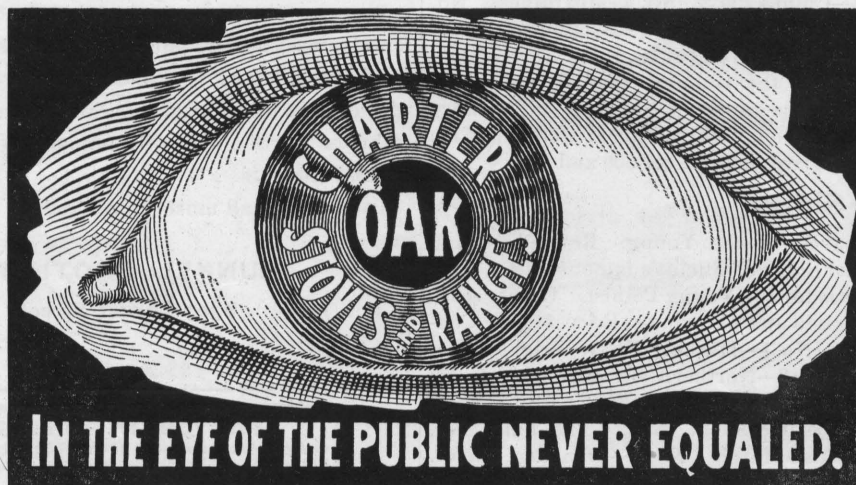
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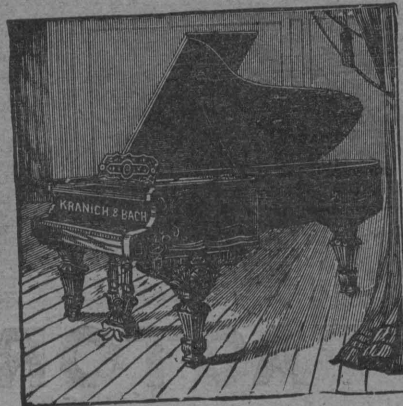
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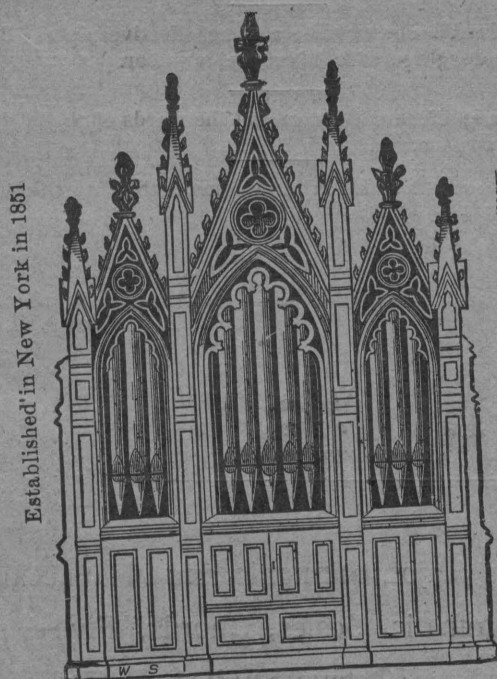
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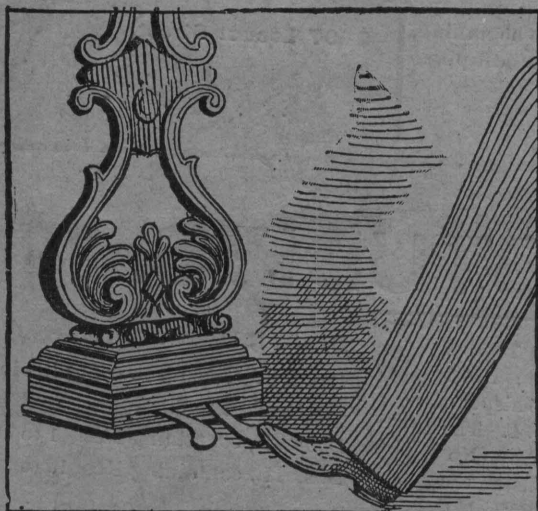
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